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understand how all are under like conditions. There are no secrets, no hidden tragedies, no private sorrows in the tribe ; everything is known and seen by everybody. The directness, the briefness, the lack of preparatory words and chords, and the absence of the subsequent unfolding of the ideas or feelings which are so marked a characteristic of these songs, do not take the Indian by surprise or leave him unsatisfied."

To this might be added that the traditional songs refer to beliefs and theories which are known to every member of the tribe, or are not intended to be understood by the uninitiated.

Mr. Fillmore's report on the structural peculiarities of the Indian music is also of high importance for an understanding of primitive music. The fundamental point which he makes is that the sense of key-relationship and of harmonic relations as determining the key-relationship of melodic tones is at least sub-consciously present in the Indian mind. For when the melodies are given in correct pitch and with natural harmonies, the Indians soon come to recognize and enjoy them. According to this view, with which we agree in all its main points, the numerous scales which have been ascribed to Indian music are based on faulty interpretation of the observed material. Mr. Fillmore's conclusion is based mainly on the fact that Indians have a deficient intonation and do not sing the intervals which they *want*, but that when the songs are repeated to them correctly, and particularly if they are accompanied by natural harmonies, they enjoy them and express themselves satisfied with the reproduction.

The reviewer had the pleasure of repeating these experiments in company with Mr. Fillmore, and he is perfectly satisfied that Mr. Fillmore's interpretation is correct. It is true that, in recording Indian songs, intervals are found frequently which are habitually sung as greater or smaller than the corresponding intervals of our scales. But in every case that has been investigated closely and accurately, it has been found due to secondary causes : either a by-note was intended which became merged with the following note ; or the tone was too high or too low for the register of the singer, or there was some other cause, which does not affect the fact that the underlying sense of harmony is the same as ours. Mr. Fillmore dwells in detail on the curious development of the rhythms of the Indian songs, which are exceedingly complex, and on the highly developed phrasing and motivization.

The problem which has been treated so successfully by the authors is one of great interest and great importance to the student of primitive people. The work is in many respects fundamental, and will serve as a basis of important further studies on this subject.

Franz Boas.

LOUISIANA STUDIES. Literature, Customs and Dialects, History and Education. By ALCÉE FORTIER. New Orleans. F. F. Hansell & Bro. 1894. Pp. vi, 307.

In bringing together these papers, for the most part originally contributed to scientific and literary periodicals, Professor Fortier hopes to

assist the future historian of Louisiana, and to exhibit a true picture of its life. The papers on Customs and Dialect have already appeared in this Journal, or in the Transactions of the Modern Language Society, and therefore need not here be reviewed; it will be enough to point out that in this volume these papers may be found collected. But since folk-lore is related to folk-life, it may be allowed to glance at the French literature of Louisiana, as here described and illustrated. The examples given make the reader feel that French literature has suffered a great loss, in that the language has not been able, like the English, to establish across the sea a province politically independent; the supremacy of one great city, of Paris, which narrows modern French thought, and gives to French poetry a somewhat urban and artificial character, might then be counterpoised by the purity, simplicity, melancholy, and mysticism which are the natural product of contact with a wild nature. Judge by the lines of the Louisianian Mercier, expressive of homesickness:—

D'où vient donc cette voix qui me traverse l'âme,
Comme passe le soir la brise sur la lame;
Vague comme le son que soupire à longs traits,
La harpe éolienne au milieu des forêts?

The good father Adrian Roquette, in sincere if rude verse, mourned over the fall of the tree of the Chactas:—

C'était un arbre immense; arbre aux rameaux sans nombre,
Qui sur tout un desert projetait sa grande ombre.

Eh bien! cet arbre-roi, ce géant des forêts,
Cette arche, cette échelle aux infinis degrés,
Un homme aux muscles forts, un homme à rude tâche,
Suant des mois entiers, l'abattit de sa hache!
Il l'abattit enfin; et puis, s'assit content;
Car, dans l'arbre, il voyait quelques pièces d'argent!

But there is one tree, he adds, which the impious man cannot destroy; it is the tree of Golgotha.

How much reason have all Americans to join in the sigh and shame of the priest over the destruction of the forests, as well as the aboriginal antiquities of their country!

W. W. N.

NAGUALISM. A Study in Native American Folk-lore and History. By DANIEL G. BRINTON. Philadelphia. 1894. Pp. 63.

By Nagualism is meant the belief, religious custom, and sorcery of Indians in New Spain, as described by Spanish writers from the sixteenth to the eighteenth century, and still surviving in modified forms. The word Nagual was applied indifferently to the sorcerer himself, or to the familiar spirit from whom he was supposed derive his power, and with whose life he was so identified that the death of one involved the death of the other; in a general sense, Nagualism was used to include all magic or necromancy,